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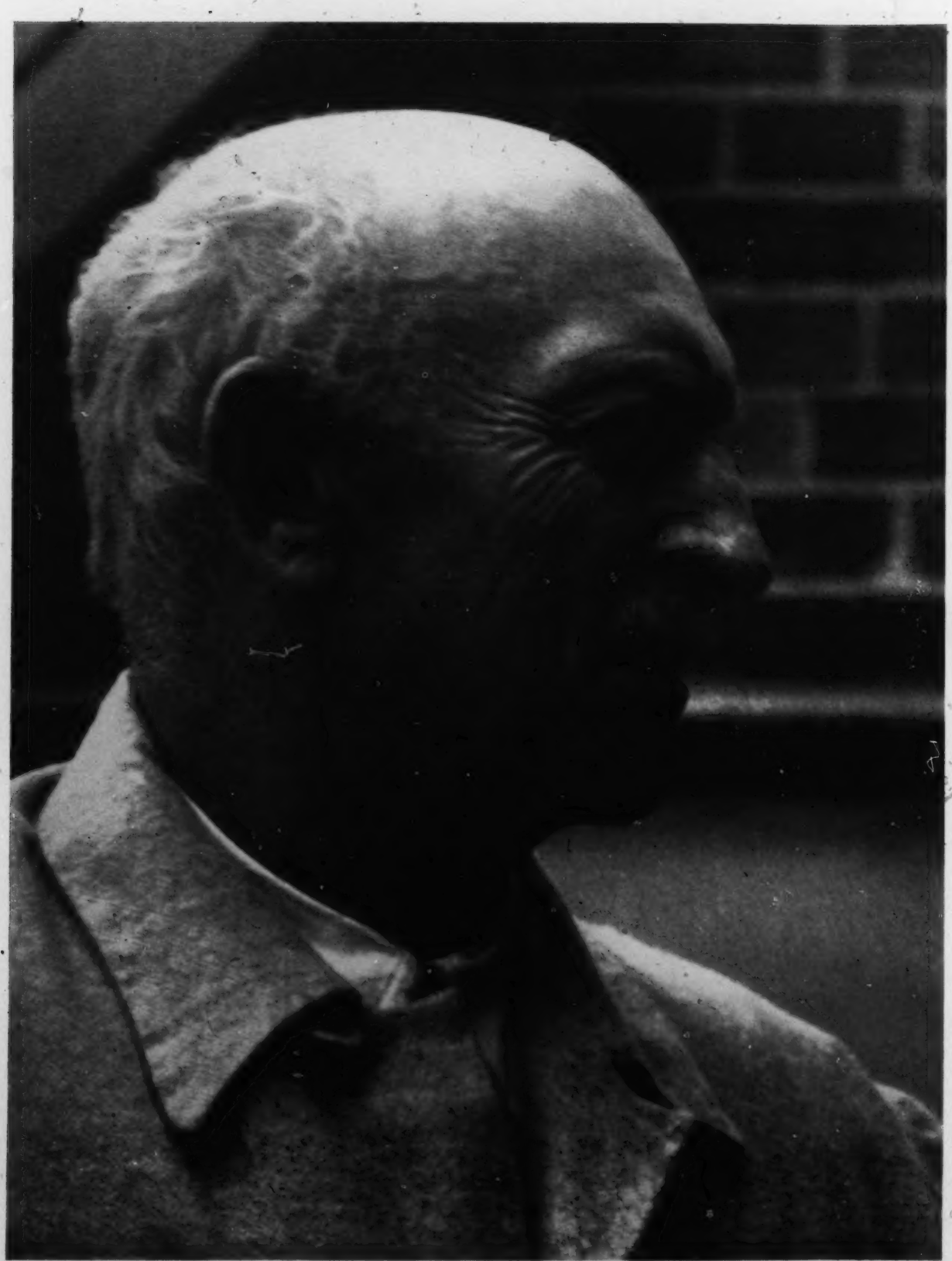
Watercolours from the Nolde Foundation, Seebüll

Emil Nolde

Arts Council 1968

Emil Nolde
1867–1956

An exhibition of watercolours from the Stiftung Ada und Emil Nolde, Seebüll, arranged by the Arts Council of Great Britain



Acknowledgments

The Arts Council is delighted to have this opportunity of presenting a comprehensive selection of the water-colours of Emil Nolde. The works have all been lent by the Nolde Foundation in Seebüll and we are greatly indebted to the Director of the Foundation, Dr Martin Urban, for invaluable help and advice at all stages in the arrangement of the exhibition. We would also like to thank Mr Douglas Hall, Keeper of the Scottish National Gallery of Modern Art, who selected the exhibits in consultation with Dr Urban and has written the excellent introduction to this catalogue. Mr H. Fischer of Marlborough Fine Art has given us much help and we should also like to thank Mr Peter Selz, Director of the University of California Art Museum, and the Museum of Modern Art, New York, for permission to reprint the biographical notes from their Nolde exhibition catalogue of 1963.

In addition, we would like to express our appreciation of the generous grant from the Government of the German Federal Republic towards the costs of the exhibition. This has enabled us to be more ambitious in the presentation of our catalogue than at one time seemed possible.

Gabriel White
Director of Art

Scottish National Gallery of Modern Art
August 10–September 15

Hayward Gallery, London
September 27–October 27

Fitzwilliam Museum, Cambridge
November 2–24

Introduction
by Douglas Hall

Few museums can be more remote from the worn paths of the British cultural traveller than the Nolde Foundation at Seebüll in north-west Schleswig, a few miles from the German-Danish border. Geographically remote, or relatively so, it may be, and certainly an expedition there requires deliberate planning. The spiritual remoteness goes rather deeper. There is something in German Expressionism and its background which seems often inaccessible to the British understanding, and which has perhaps prevented students of art in this country from writing on that important subject. But this may be changing, and this exhibition is another step towards surmounting the barrier built by history, language, tradition and temperament.

The essential remoteness or strangeness which can be felt in the art of Emil Nolde, as in that of many great artists, is fortunately not likely to be destroyed by greater familiarity. Paul Klee, who was far closer to Nolde than any British contemporary can be, certainly sensed it when he wrote of him as a primeval soul, a 'cousin of the deep', inhabiting a different sphere from his own. Klee's poetic passage on Nolde, written in 1927, is an object-lesson in the sympathetic understanding by one painter of another vastly different from himself. Many years later, in 1944, Nolde himself wrote in one of his secret notes: 'In every force agitating from below there is a strange overwhelming power – an untapped power emanating from the earth.'

Those who do make the expedition to Seebüll are rewarded by a remarkable experience. The landscape, which writers on Nolde always call 'northern', but which strikes the visitor from Britain as typically 'eastern', stretches flatly to the horizon, intersected by dykes and causeways. One of the characteristics of this landscape is that distances are exaggerated – people walking on an adjacent causeway seem faraway giants, an effect which can be observed in some of Nolde's watercolours. Low artificial mounds rise at intervals from the fields, crowned for the most part by red farmsteads with traditionally shaped roofs. But on one of them stands a strange angular brick building, neither traditional nor modern in appearance. It is not very large, but by the optical effect just mentioned, it dominates its immediate surroundings like a castle keep, while from a greater distance it sinks beneath the huge sky, as it does in no. 45 of this exhibition. This is the house that Nolde and his wife designed to their own satisfaction in the late twenties, and in which, by his will, he set up the Seebüll Foundation of Ada and Emil Nolde, to conserve and make better known his life's work. Away from any possibility of the restless search for comparisons and sensations, and in the depth of the country that gave rise to his works, the genius of Nolde can be felt at full power. This is certainly the way to understand an artist's work.

The collections of the Nolde Foundation are very extensive, especially the countless watercolours. It is doubtful if anyone outside the Foundation staff has seen them all. Many remain to be catalogued. It is from a small part of this huge reserve that the present exhibition has been selected. Some of the watercolours will be familiar through reproduction in the recent books on Nolde; others have never been exhibited or reproduced. All the principal types of watercolour are represented, including thirty of the *Unpainted Pictures* of the war years, the culminating achievement of Nolde's life. This vast series of little watercolours was the product of exceptional and terrible times, but they were also a uniquely suitable medium for the old artist's final musings, which might have been dissipated in less successful larger pictures if he had been free to do them.

It is impossible here to discuss Nolde's whole work and its significance at length, but some account of his genesis as an artist must be given. The earliest watercolour in this exhibition is the very small *Sunrise* of 1895 (no. 1). When he painted it, Nolde was already twenty-seven years old, but it was still another eight years before he painted a second picture as characteristic for the future as this. For Emil Hansen (he took the name Nolde in 1902), born into a rigidly circumscribed farming community in a remote provincial part of Europe in 1867, there was no recognized route to becoming an artist. To shake himself free of his ties to his family and their land, Nolde had to embark on something like the *Wanderjahre* of the mediaeval journeyman. They took him first to a woodworking shop in Flensburg where he carved the elaborate furniture of the day and worked on restoration jobs for the mediaeval churches; then to Munich, Karlsruhe and Berlin, until finally he settled for six years in St Gall in Switzerland, where he taught technical drawing. Nolde's production in the 'fine' art of drawing increased greatly in these years at St Gall. He drew landscape and buildings, interiors and figures in a conventional German style. Two of his interests at this period were the Swiss mountains and the rather crude study of caricature or physiognomy, expressed in a series of drawings of grotesque faces and humorous 'types'. Nolde had the idea, which may not have been original, of combining the two, and he produced a series of small coloured drawings of famous mountains endowed with humorous faces. These skilful but unpleasant works were just the thing for those who felt uneasy with the sublimity of the mountains and wanted a memento of Switzerland on the intellectual level of a seaside postcard. Nolde did in fact make them into postcards and they brought him a lot of money. Yet while this activity was going on, there were pointers to his true future. *Sunrise* shows a genuine experience of mountain landscape. Nolde could not at once decipher its message but he recognized its significance and kept the little drawing until his death. If it anticipates his mature technique, some of his imaginative drawings of about 1895 already show more than a hint of his obsessive power – for

example, the Dantesque imagery of the drawing reproduced in *Das eigene Leben* (p. 163).

With the money earned by his postcards, Nolde gave up his post and, at thirty-one, went to Munich to study painting. A year later, in 1899, he went to Paris and in 1901 to Copenhagen, where he married his Danish wife Ada in 1902 and changed his name from Hansen to Nolde, the name of his native village. Although this was supposed to mark his reaching independence as a painter, Nolde was still groping. Soon he was in difficulties. His savings were exhausted, Ada became ill. Nolde found money to take her to Italy, but the works of art he saw there left him unmoved. Nevertheless, these were the years in which he at last forged his art. He was much alone, as Ada spent long periods in various sanatoria. Nolde's art was created in and from loneliness and isolation. In 1901, alone by the shore at Lildstrand in Denmark, he produced his first hallucinatory drawings. Some of these show human figures only but the sense of doom in which they are wrapped is greater even than in Munch, to whom they seem to owe something in style. In other drawings the human figures are confronted by monsters from a nordic phantasmagoria, or become monsters themselves. Nolde was to strike this particular note again, as in the watercolours done at Hallig Hooge in 1919 (nos. 34–36). The fantastic element, product of an animistic imagination common to north Europe, is never far from the surface in Nolde's work. It was also in a period of loneliness at Cospeda, a village in central Germany, in 1908, that he made some decisive discoveries in the use of watercolour. It was winter and with his fanatical drive Nolde painted out of doors in sub-zero temperatures, rapidly producing watercolour sketches. Snow fell on those that lay scattered round him, or ice crystals formed on the wet paper (their effect can be seen in no. 6). He liked this collaboration with nature and afterwards always tried to allow the watercolour freedom to run, spread and permeate the paper.

Meanwhile, Nolde's professional isolation had been broken by an unexpected invitation, in 1906, to join the *Die Brücke* group of painters (Kirchner, Schmidt-Rotluff, Pechstein and Heckel) in Dresden. Nolde visited the group and took part in several of their shows. For the first time, it was possible for Nolde to see himself as an *avant-garde* artist, as part of a movement, but being an essentially solitary and unclubbable man, his actual association with the group was short-lived. This experience also gave him a taste of public controversy. At that time the senior 'modern' group in German art was the *Sezession*. When in 1910 the *Sezession* in Berlin showed signs of resisting the newer painting, Nolde launched an attack on its president, the German impressionist Max Liebermann. Unfortunately Nolde's part in this controversy is rather clouded by doubt about his premises. What is permissible in an advanced artist defending his ideas is not permissible if it has nationalistic or racial overtones. Certainly Nolde allowed the affair to obsess him. It is the 'struggle' to which the title and much of the matter of the second volume of his autobiography (*Years of Struggle*) refers. His lack of education and intellectual attainments, and his habits of isolation, probably inclined him to persecution-mania as well as distrust of metropolitan and international standards.

Nevertheless, this period marks the beginning of Nolde's maturity and most productive years, and one must accept that the background and qualities that made him a powerful painter made him also a rancorous controversialist. Nolde's life was developing in directions which may seem rather at variance. His introduction to the expressionist painters of the *Brücke* took him to the centre of *avant-garde* art in Germany, where he soon became a notable figure, and brought him into contact with the *avant-garde* art of other countries. From 1910 he began to spend his winters in Berlin and became an absorbed spectator of its night life, the source of some of his most dazzling and sophisticated watercolours, which display a measured movement quite unlike the stillness or the convulsive energy of Nolde's other works. Yet this was concurrent with his first great series of religious paintings, and Nolde did not moderate at all his views on the importance of blood and soil, but continued to spend his summers in Schleswig, usually at his fisherman's cottage on the island of Alsen. It was here that he was able to enlarge on his great constant themes, the sea, the landscape and sky, and the flowers he was always at pains to grow. The objective study of flowers was a useful corrective to his visionary tendencies, and symbolized his desire for an art that blossomed as naturally as they did. The sea as a subject fitted Nolde's preoccupation with elemental force – landscape fitted his earth-worship, while the sky was a constant source of power and movement.

The solution to any apparent contradiction between these aspects is that Nolde had discovered how to be a primitive. This is not merely to say that he had discovered African or other primitive art, though he had done so, but that he had understood the relevance of primitive roots to the whole current of modern art. Exotic objects, especially masks, sometimes served him for subjects, but he was opposed to any idea of imitating their style. Nolde was interested in primitive art for its expressive force, not for its formal qualities. Such force could never come from eclectic imitation or study, but only from deep roots. During his years of groping Nolde had been eclectic but now it was no longer necessary. The art that was rooted in Schleswig was valid anywhere; but it was precisely this that Nolde had to struggle to assert.

Nolde's interest in primitive art and life received a tremendous fillip from the opportunity to join an official expedition to German New Guinea in 1913. The role of

the expedition was medical and demographic, and Nolde's task was to research into the racial characteristics of the population. It has never been explained why Nolde was appointed to this expedition, which was very small and specialized, and for which he had no very obvious claims. But it gave him the opportunity to undertake a vast journey, outwards through Russia, Manchuria, Japan, China and the Philippines; homeward by Indonesia, Burma, Singapore and Egypt, where they were caught by the outbreak of war. Nolde recorded every stage of the journey in a spate of magnificent watercolours and brush drawings, of which there are several in this exhibition (nos. 27–31). Nolde was anxious to refute any charge of exoticism and was at pains to stress that though artists might travel, they take their styles with them because this depends on the race of the artist. These South Sea drawings show that Nolde had forged an art capable of responding most strongly to the impetus of new scenes without changing its character. The stylistic changes there are, as in the superb linear studies of Chinese junks, merely testify to the genuineness of the response. It may be said that when Nolde got back (with difficulty) to Germany after this expedition, his formation as an artist was at an end. After 1914 it becomes increasingly difficult to date the watercolours, except for a few well-defined groups executed at known times and places, until one arrives at the *Unpainted Pictures*. Nolde himself would not have thought this odd. He disliked the idea of art-historians arranging his work in chronological order. But fortunately his wife kept some records of his paintings in oil.

The principal categories of watercolours, as represented in this exhibition, can be listed here.

1. Watercolours executed in St Gall between 1892 and 1898 (no. 1)
2. Watercolours of 1907–10 (nos. 2–8 and 11–14)
3. Landscapes painted at Cospeda, 1908 (nos. 6–8)
4. Drawings associated with the religious paintings of 1909 (nos. 9–10)
5. Drawings of night life, Berlin, 1910–11 (nos. 15–26)
6. Drawings done on the expedition to New Guinea, 1913–14 (nos. 27–31)
7. Drawings done at Hallig Hooge, 1919 (nos. 34–6)
8. Drawings done on a visit to Spain, 1921 (nos. 37–41)
9. Landscapes (nos. 42–9, 56, 57)
10. Seascapes (nos. 50–5)
11. Flowers (nos. 59–62)
12. Animals (nos. 63–5)
13. Fantasies, 1931–5 (nos. 71–80)
14. *Ungemalte Bilder* (Unpainted Pictures), 1938–45

This last huge series of small watercolours cannot really be considered as a category like the rest, which were made by Nolde from free choice or for convenience in an alternative and subsidiary medium. The Unpainted Pictures formed almost his sole production during his proscribed years, so that the distinction between the oil and the watercolour medium lost its importance for Nolde; the general title he gave them suggests that he regarded them as a substitute for oil painting and after the war he enlarged many of them as oils. In spite of this, the character of these works is dictated largely by the medium. The more reflective character of the earlier fantasies has already been noted, and this becomes the keynote of the Unpainted Pictures. Shut up in the little study at Seebüll, Nolde had only two resources left – his memory and imagination, and his technical mastery. But Nolde had written years before: 'Dexterity is also an enemy.' His technical mastery expressed itself in allowing the medium to take control. He remembered the chance collaboration with nature in the Cospeda watercolours of 1908. The brush stroke was too assertive a technique for the Unpainted Pictures. Colours were gently floated on, met and merged with others or ran aground on the pulpy dryness of the paper. It was out of these chance meetings that forms and ideas were born, encouraged gently to take shape and finally fixed, in many cases, with a few deft lines in ink or in body colour. The little magical bits of paper that flowed secretly from Nolde's brush in the war years ranged back over all the subjects that had made his life (nos. 81–110) – a kind of visual autobiography. In fact, when Nolde started the series in 1938 he may have intended it as such; it did not take on its secret and compulsive character until 1941.

Every study of a European artist of the first half of this century must take account of the world war and the years of tyranny that preceded it. Especially, of course, every study of a German artist. Nolde was German to the marrow, and his tragedy was that the ideas on which the Nazis came to power were a hideous distortion of some of his own. That Nolde was politically deluded seems plain; for far too long he entertained absurd hopes of the Nazis. Even when the confiscation of modern art from the museums began, and when he was included in the notorious exhibition of 'degenerate art' in Munich in 1937, he made no effort to leave, as he could easily have done through Denmark. Neither in his youth nor his old age did Nolde feel any part of an international circle of modern artists, and he could not have found, as others did, an intellectual home from home in America. His disillusionment, when it finally came, was bitter. In 1942 he confided to his notes: 'All the ideals of my life are turned into disgust.' From the beginning of the war Nolde withdrew permanently to Seebüll; in 1943 his studio in Berlin was destroyed and many works lost. But the most grotesque and politically insensate blow fell in 1941. At the height of the war, the Nazi apparatus

of cultural repression found time to serve on Nolde a detailed and personal *Diktat*: on an aged, harmless nationalist who against all odds continued to believe in his country and his political masters! As he had not conformed to the Führer's guiding lines for the practice of the visual arts, Nolde was forbidden from that instant to exercise any professional or avocational activity in the fine arts. There has been some dispute about the exact interpretation of that decree. Nolde himself certainly took it to mean a total prohibition of painting. Law-abiding as he was, he could not abide by it to the letter. Hence our concluding picture of the old man shut up by himself, endlessly producing on small pieces of paper the 'pictures' that he was not allowed to 'paint' – *die ungemalte Bilder*.

Our common stereotype of the 'advanced' artist (itself a question-begging term) is an internationally-minded person, usually left-wing or at least a professional liberal, but conscious of his membership of a kind of *élite* circle. Fortunately the truth is seldom so simple, and it is not yet proved that internationalism can provide the right soil for a really interesting growth in art. All the same the stereotype is strong enough to cloud our understanding of expressionist artists who were not generally of this type at all. It is genuinely difficult today to enter into Nolde's feelings and ideas, crudely expressed as they are. 'Thank God for our strong, healthy German art', he wrote at one point in *Jahre der Kämpfe*. Race is a recurring theme in this volume though Nolde did not subscribe to the *Herrenvolk* doctrine. His sympathies, anyway, were with the aborigines of the colonies he visited, not with the colonizers. Nolde has been accused of anti-semitism and this was no doubt a facet of his anti-internationalism. Like other half-educated people, he was inclined to see conspiracies everywhere. On the other hand, his religious paintings were condemned for the reason, among others, that he had portrayed Christ and the Apostles as heavily semitic. Nolde's answer to this was that he had portrayed strong types because weakly people would not have rallied to Christ's teaching.

Nolde's mental attitude is really quite consistent – consistently anti-intellectual, anti-international, nostalgic not for an age of elegance but for the age of Dürer, valuing above all strength over taste, and instinct over reason. Others shared these attitudes, yet they were unable to understand the art of Nolde, or indeed of the other expressionists. To Nolde this was a source of puzzlement and disappointment. He had at length evolved what seemed to him a completely natural way of painting, so why did it cause so much offence? This was an even more acute problem for the expressionists than for other modern artists.

In a sense, all modern art is expressionist because it is subjective. But there is also a narrower meaning to the word expressionism which has to do with the deliberate assertion of the artist's personality as part of the creative process, and the making of it plain to the viewer. The subject is taken as a text for a lesson about the artist and his view of life. This in turn implies a kind of shared humanity between artist and viewer and a readiness to enter into his experiences. Such collaboration is not willingly granted at best, and becomes still more difficult to obtain over barriers of race and background. The very 'naturalness' of expressionism becomes an obstacle, and it is a fact that cubism, with its fragmentation but its underlying classicism, was far more readily appreciated abroad than northern expressionism.

It is clear enough why the Nazis could not tolerate the art of Nolde and he seems very naive to have expected otherwise. Expressionism implies that there are as many world views as there are artists, dictatorship tolerates only one. Nolde's world view may not appeal to us – it may seem strange and alien but, provided one can understand the connection between that and his art, such strangeness can heighten the impact of his work. As we all exist on several levels, there is usually some part of our experience that can respond to art of the most different kinds. Nolde vibrates in the lowest registers of our minds. Paul Klee, in the passage already referred to, was right to refer to him as a demon of the lower regions. We in Britain have buried the sort of racial consciousness that Nolde brooded over, very deep indeed, but it is there. In Scotland, perhaps, the haste to bury it has been even greater than in England, because more recent. We have never had here a visual art to express it, on the level of *The Twa Corbies* or *The Confessions of a Justified Sinner*. Thinking on these lines we may find it a little less difficult to feel some affinity with the deep-rooted, modern yet ageless art of Emil Nolde.

The Ada and Emil Nolde Foundation, Seebüll
by Martin Urban

If we could only live in an old farmhouse on Alsen with white walls outside and large rooms inside. We could turn the largest room into an art gallery, hang and arrange the pictures ourselves, and then over the years just a few people could be introduced to one's art and one could exclude those with no feeling for it. One could work there peacefully until perfection is achieved – so far as that is possible. Certainly follow everything that is going on in art, but keep oneself and one's art far away from the market-place. Then the day would surely come when art could bring undivided joy not only to the few but to the many But these are only thoughts – castles in the air. We must content ourselves with a little fisherman's cottage at a rent of 50 DM a year.

When Nolde wrote this in 1905 in a letter to his young wife Ada, he was only at the beginning of his career and the pictures that we now know as his had not yet been painted. Two decades later he was able to realize his dream and in 1927 he built his house 'Seebüll'.

Seebüll lies on raised ground near to the Danish border amid the flat marshlands bordering on the North Sea. We know this landscape from Nolde's pictures. Broad, open country traversed by rivers, wide dykes and many ditches, large areas of reeds, green meadows and the black and white specks of grazing cattle, with flocks of sheep and dark brown horses. The farmhouses have walls of red brick and low-eaved thatched roofs. They stand on artificially created mounds – a protection against water which, at that time forty years ago, still inundated the land every spring and autumn, so that the lonely farmsteads lay like islands in the open stretches of water. One can see far into the distance and sense the nearness of the sea from which the land has been wrested in a struggle lasting centuries. In the limitless sky, the errant, ever-changing clouds glow reddish purple or blue-violet in morning and evening light just like the colours in Nolde's pictures. This is the landscape of Emil Nolde, his home country, which despite his travels far and wide he never really left. The majority of his pictures were painted here.

Nearby lies the village of Nolde where the artist was born in 1867, the son of a farmer, and Ruttebüll where in 1909–10 he painted his first religious pictures. Not far away is 'Utenwarf', a small farmhouse which Nolde had acquired in 1912 and where he lived until 1926. He remained there even when 'Utenwarf' and the village of Nolde became part of Denmark after the First World War. When extensive drainage projects with pumping stations and new dykes were prepared, Nolde feared a radical change in the landscape. He participated in the plans, made his own designs, drawings and complicated calculations. They were turned down. He then moved a few kilometres to the south over the German-Danish border, acquired an old *warft* (an area of artificially raised ground) and in 1927 built his house 'Seebüll'.

Nolde himself designed the house in every detail. The unusual fortress-like building consists of two distinct parts, a tall rectangular block to the north with the workshop and picture gallery, and to the south the living quarters built to an octagonal ground-plan. The windows of the living-rooms overlook a pool in the flower garden which Nolde laid out with great care and much love. Next, reed fences were built and hedges and rows of trees planted to give protection to the flowers in this storm-driven countryside. To this day, the garden with its luxuriant display of flowers remains unchanged in the expanse of green marshland. At its edge Ada and Emil Nolde have their last resting place.

Even when he was building the house Nolde certainly intended that his pictures should find a permanent home here and that after his death they should be accessible to the public. The first written statement of this intention is to be found in a will which he made in 1934 during a severe illness. In subsequent years such plans were more uncertain. On one of those slips of paper on which, at that time, he jotted down his secret thoughts, he wrote: 'It is immensely difficult to come to the right decision, since my art has been labelled as degenerate and we are unable to determine things as we would wish. Our hearts are heavy and our hands are tied' (10.7.44). After the war, on April 16, 1946, he drew up a new will in which the basic ideas of the Foundation, as they apply today, were laid down. They reappear almost unchanged as the deeds of the Foundation in Nolde's last will in 1952.

In this document Nolde himself determined the legal form, the internal organization and administration of the Foundation in its every detail. His past experience had made him distrustful and he avoided any connection with the State or any other public authorities or organizations. He wished the Foundation to be protected from external influences, to be as free and independent as possible and to remain true to his original intention. Nolde entrusted the direction to a group of his friends whom he had known long enough to be sure that they would honour the spirit of his work. The trustees of the Foundation comprised some ten people of different callings, from a farmer to a university professor.

Among the assets of the Foundation, apart from the adjoining farm property of Seebüll which Nolde acquired shortly after building his house, are the house of 'Seebüll' with its effects, the garden, the copyright of his whole output, and above all the legacy of his pictures which is unusually rich and varied. From the beginning of his artistic career Nolde was unwilling to part with his pictures. When he did let them go he had to be sure that they fell into good hands. Certain pictures he would not have sold at any price. He retained whole groups of works among which are the so-called 'unpainted pictures', only a few of which he presented to friends. When in 1941, together with the interdiction on painting,

Seebüll with cloudy sky (45)

he was also forbidden to sell his work, he made a note as follows: 'As far as my art goes I live at present in a condition of "not selling"; it is impractical but a splendid condition in which I should have liked to have been all my life, had it been possible' (2.12.41). The collection at Seebüll contains many key works from all Nolde's creative periods and represents every type of theme. It ranges from his first oil paintings, 'The Mountain Giants' (1895–6) to the last pictures of 1951. The collection of drawings and watercolours is particularly rich and full.

In 1957, a year after Nolde's death, the first exhibition of his pictures in Seebüll was opened. A few necessary alterations have not changed the structure and the internal organization of the house. The living-rooms on the ground floor remained untouched with the deep colours of the walls, the furniture, fittings and many little things which Nolde made and used himself.

One of the special features of a visit to Seebüll is that even before viewing the pictures one is aware of the singular environment in which this work originated, and which was itself such a vital source of Nolde's art. The landscape, garden and house, both inside and outside, are stamped with Nolde's spirit. An encounter with this world makes a fundamental contribution to one's understanding of his artistic creation and his life.

A walk through the house is more like a visit to an artist's studio than sightseeing in a modern gallery or a museum. The 'picture room' is a large well-proportioned room with top-lighting, where Nolde could 'hang and arrange the pictures himself'. When friends came he liked to arrange pictures in a semi-circle leaning frame against frame; he liked the way their subjects, colours and forms reacted against each other. Even today the pictures stand here in a row on the floor. A second row hangs above; a selection of some fifty-five paintings of various periods and subject cycles: landscapes and seascapes, flower pictures, a group of pictures painted in Berlin between 1910 and 1911, pictures of the South Seas, masks and freely invented figure studies and fantasies. In Nolde's studio, a tall room on the ground floor, hangs the large nine-part work 'The Life of Christ' of 1911–12 together with 'The Entombment' of 1915 and a selection of other 'biblical and legend pictures' – as Nolde called them – including the last picture of this group 'Jesus and the Scribes' of 1951.

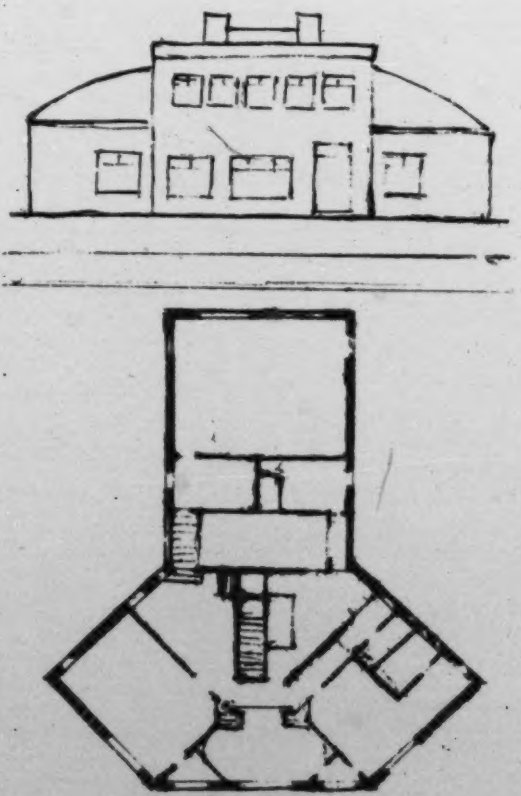
The watercolours, drawings and prints hang in the upper storey. This part of the exhibition space was recently made larger by alterations and the inclusion of further rooms. In this way the necessary balance was achieved between paintings and graphic work, for the watercolours are an important part of Nolde's total work, more important perhaps than in the case of any other painter of our century.

In one of these rooms from the windows of which one can see far across the landscape and look down on the roads leading to Seebüll, Nolde painted in secret his so-called 'unpainted pictures', during the period when he had been forbidden to work. There are three rooms devoted to these and to the large watercolours. In addition there are three cabinets containing drawings and prints.

In all there are some 200 works on display which are rearranged each year. In this way the paintings, with the exception of the key works, are changed as well as the watercolours, drawings and prints. In 1967 40,000 visitors came to Seebüll which is open for nine months of the year (from March to November). This is far more than was expected when the Foundation was opened eleven years ago since Seebüll is situated away from the main roads and is difficult to reach. Most visitors come from the surrounding area and from nearby Denmark and Scandinavia. Many come from further afield.

The solitary house to which formerly only a few found their way – not all of whom were allowed in, since Nolde, particularly during the summer months, was not inclined to be disturbed while working – has become a centre of attraction for many art enthusiasts.

Nolde's plan for his house 'Seebüll'



Some extracts from Nolde's writings
(Selected by Dr Martin Urban from Nolde's four autobiographical works and from his partially published manuscript *Worte am Rande*)

'I was painting small pictures. They wouldn't come out properly and so I decided to try watercolours and painted the red glowing ball of the sun setting over the melting snow. I painted the white falling snow and the half-finished and finished pictures were lying scattered around so covered in snow that I had to look for them and was amazed how the colours, looking strangely dream-like under the snow, had become fixed. At times I also painted in the freezing evening hours and was glad to see the frozen colours turn into crystal stars and rays on the paper. I loved this collaboration with nature, yes, the whole natural alliance of painter, reality, and picture.'
Cospeda, 1908

'I used to go nearly every evening to the "Kammerspiele" or to the "Deutsche Theater" and was always, always sketching. Sketching, by the dim light of the footlights, the performance, the actors, and groupings on the stage – their movements, passions and colours; hundreds of drawings . . . Wegener, Bassermann, Tilla Durieux, the Eysoldts were the heroes and heroines of the contemporary stage and also of my sketch-books. I became acquainted with Shakespeare, Molière, Goethe and Hebbel in their dramas and comedies, even if this knowledge was a little unusual, in that working and looking, half at the stage and half at my paper and colours, distracted my attention somewhat from listening.'
Berlin, 1910–11

'With brush and colours I used to work like one possessed, needing only to raise my head from the paper for everything around me to become a picture . . . Chinese junks, magnificent with their tall, white and coloured sails. All this was my joy, my element. This life and bustle on the water, with the long reflections of the sails of boats lying by themselves or in attractive groups.'
South Pacific, 1913–14

'In the quiet of the nights when I could hear the murmuring of the ocean, many strange little drawings and sketches came into being, magical in their inventiveness and surprising even the artist himself. The wildest fantasies enlivened his studio and accompanied him on walks across the marshes, swirling almost visibly around him.'
Hallig Hooge, 1919

'When in difficulty I sought help from nature. This was not really the right thing to do, for in my pictures I wished for a form beyond nature itself.'
7 December 1941

'The most beautiful of my works, whether small or large, were always surprising to me. It was wonderful not knowing how or if it would be possible to do things. My own estimate of my capacities always fell short of the reality. Have I more ability than knowledge?'
8 July 1943

Chronology

(Taken from *Emil Nolde* by Peter Selz, 1963, all rights reserved by The Museum of Modern Art, New York.)

Self-portrait c. 1916 (66)

1867	August 7, born as Emil Hansen on a farm in North Schleswig near Nolde.
1884–88	Flensburg. Apprentice at Sauermann's furniture factory.
1888–89	Munich and Karlsruhe. Works in furniture factories as journeyman; part-time student in Karlsruhe.
1889–91	Berlin.
1892–98	St Gall, Switzerland. Teacher at Museum for Industrial Arts.
1896	Completes his first oil painting: *Mountain Giants*.
1898	Munich. Studies with Friedrich Fehr. First etchings.
1899	Munich. Studies with Adolf Hölzel. Travels to Paris in the autumn.
1900	Paris. Student at Académie Julian; frequent visits to the Louvre: is particularly impressed by paintings of Titian, Rembrandt and Goya. Moves to Copenhagen in the autumn.
1901	Copenhagen. Meets Ada Vilstrup.
1902	Berlin. Marries Ada Vilstrup; changes name to Emil Nolde.
1903	Flensburg. Summers on the island of Alsen (until 1916).
1904–05	Flensburg, Alsen, and trip to Sicily.
1905	Nolde's first one-man show at Galerie Ernst Arnold, Dresden. Exhibits at Berlin Secession.
1906	Joins the *Brücke*. Meets Gustav Schiefler who introduces him to Edvard Munch. First woodcuts.
1907	Dresden, Alsen, Soest. First lithographs. Schiefler publishes first important critical essay on Nolde. Nolde resigns from the *Brücke*.
1908	Soest, Jena, Alsen, Copenhagen, Stockholm.
1909	First important religious pictures, including the *Last Supper* and *Pentecost*.
1910	Hamburg and Berlin. Paintings, drawings and prints of Hamburg harbour. Nolde's entries rejected by the Berlin Secession; he is co-founder of the *Neue Sezession* and participates in its exhibition.
1911	Nolde expelled from Berlin Secession. Visits Ensor in Ostend. Important exhibition at Galerie Commeter Hamburg. Publication of first volume of definitive catalogue of Nolde's prints.
1912	Participates in second *Blaue Reiter* exhibition in Munich and *Sonderbund* exhibition in Cologne. Meets Futurists in Berlin.
1913	Great series of colour lithographs. In the autumn sets out on expedition to the South Seas.
1914	Returns from Melanesia and Asia to Berlin and Alsen.
1915	Paints *The Entombment*.
1916	Moves his summer residence from the island of Alsen to Utenwarf on the mainland. Remains in Berlin during the winters until 1940. Exhibition at J. B. Neumann, Berlin.
1917–22	One-man shows in Frankfurt, Hanover, Munich, Dresden, Hamburg, Wiesbaden, Kiel, Essen, Lübeck, Berlin.
1921	Trip to England, France, Spain. Monograph published by Max Sauerlandt.
1925	Trip to Italy.
1926	Buys farm in Seebüll and moves his summer residence there. Honorary Doctorate, University of Kiel.
1927	Large retrospective exhibition on the occasion of his sixtieth birthday: Dresden, Hamburg, Kiel, Essen, Wiesbaden. Publication of *Festschrift für Emil Nolde* and also the second volume of the catalogue of his graphic works.
1928	Large exhibition at Kunsthalle, Basle.
1931	Appointed member of Prussian Academy of Fine Arts. Publication of first volume of his autobiography.
1934	Publication of second volume of his autobiography.
1935	Successful operation for cancer.
1937	Nolde's works sre shown at Nazi Degenerate Art exhibition in Munich and other German cities; his pictures and prints are removed from German museums and confiscated by the German Government.
1941	Forbidden to exhibit, sell or paint by the Nazi Government.
1942	Travels to Vienna to appeal, unsuccessfully, for clemency from Nazi persecution.
1943	Berlin studio, containing most of his graphic work, destroyed by Allied bombing.
1946	First post-war exhibition in Hamburg. Appointed Professor by Government of Schleswig-Holstein. Death of Ada.
1947	Eightieth birthday celebration. Exhibitions in Berlin, Hamburg, Kiel and Lübeck.
1948	Marriage to Jolanthe Erdmann. Trip to Switzerland. Important retrospective exhibition at Kestner-Gesellschaft, Hanover.
1952	XXVI Venice Biennale. Prize for graphic work. Retrospective exhibition in Kiel and Mannheim.
1956	April 13. Nolde's death in Seebüll. Creation of Nolde Foundation.
1957	Opening of Nolde Museum in Seebüll. Large memorial exhibition at Hamburg Kunstverein.

Short Bibliography

Writings by Emil Nolde

Briefe 1894–1926. Edited, with an introduction, by Max Sauerlandt, Berlin, 1927; 2nd ed. with preface by Martin Urban, Hamburg, 1967. 183 pages.

Das eigene Leben. The first volume of Nolde's autobiography, dealing with the years up to 1902. First ed., Berlin, 1931; 2nd ed., Flensburg, 1949; 3rd enlarged ed., under the direction of the Nolde Foundation. Cologne, 1967. 251 pages, 116 illustrations.

Jahre der Kampfe. The second volume of the autobiography, 1902–14. First ed., Berlin, 1934; 2nd enlarged ed., under direction of Nolde Foundation, 1958. 240 pages, 106 illustrations.

Welt und Heimat. The third volume, 1913–18, dealing mainly with the journey to the South Sea Islands in 1913–14. Written in 1936. First ed., Cologne, 1965 under direction of the Nolde Foundation. 178 pages, 86 illustrations.

Reisen, Achtung, Befreiung. The fourth and last volume, 1919–46. Written partly in 1936, partly in the form of short notes written at intervals between 1940 and 1948. First ed., Cologne, 1967, under the direction of the Nolde Foundation. 183 pages, 64 illustrations.

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Fehr, Hans. *Emil Nolde, ein Buch der Freundschaft*. Cologne, 1957. 182 pages. Contains excerpts from letters and other writings by Nolde.

Busch, Gunter. *Emil Nolde, Aquarelle*. Munich, 1957, under the direction of the Nolde Foundation. 16 colour plates with short text.

Gosebruch, Martin. *Emil Nolde, Aquarelle und Zeichnungen*. Munich. 1957, reprinted 1958 and 1964, under direction of the Nolde Foundation. 76 pages, 20 colour and 9 black and white illustrations.

Haftmann, Werner. *Emil Nolde*. New York, 1959. Translated by Norbert Guterman from the German edition of 1958. 92 pages, 46 colour plates plus black and white illustrations.

Haftmann, Werner. *Emil Nolde : Unpainted Pictures* (on jacket, *The Forbidden Pictures*). New York, 1965. Translated by Inge Goodwin from the German edition *Emil Nolde, Ungemalte Bilder*, Cologne, 1963. 33 pages text, 40 colour plates interleaved with statements by the artist, quoted without source.

Urban, Martin, *Emil Nolde : Flowers and Animals*. London, 1966. Translated by Barbara Berg from the German edition of 1965, and issued under the auspices of the Nolde Foundation. 87 pages, 25 colour and 6 black and white illustrations.

Selz, Peter. *Emil Nolde*. Museum of Modern Art, New York, 1963. 88 pages, 67 illustrations. Exhibition catalogue and detailed study including biography and extensive bibliography to 1963.

Urban, Martin. *Emil Nolde : Südsee – Skizzen*. Munich, 1961. 57 pages including illustrations, 16 in colour. A selection of the watercolours from Nolde's South Sea Islands expedition in the Nolde Foundation.

Catalogue

Catalogue note

All works are in watercolour and have been lent by the Nolde Foundation, Seebüll. Measurements are given in inches, followed by centimetres; height precedes width. Works marked with an asterisk are reproduced.

1 Sunrise *c.* 1895
Sonnenaufgang
3¼x4/8·4x10·2
Unsigned

2* Lady in a red dress 1907
Dame in rotem Kleid
19⅜x14¼/49·1x36·2
Signed and dated, lower right: *Nolde 07*

3 Portrait of Rosa Schapiré 1907
Portrait Rosa Schapire
19¼x14⅛/49x36
Signed and dated, lower right: *Nolde 07*

4 Girl 1907
Mädchen
19¼x14⅛/49x36
Signed and dated, lower right: *Emil Nolde 07*

5 Street boy 1908
Strassenjunge
10⅜x8⅜/26·5x21·2
Signed and dated, upper right: *Nolde 08*

6 Sun over melting snow (Cospeda) 1908
Sonne über Schneematsch
14¼x19¼/36·2x49
Signed and dated, lower left: *Emil Nolde 08*

7 Meadows (Cospeda) 1908
Weiden
14¼x19⅜/36·3x49·1
Signed and dated, lower left: *Nolde 08*

8 Women at table (Cospeda) 1908
Frauen am Tisch
14¼x19¼/36·2x49
Signed and dated, lower right: *Emil Nolde 08*

9 Head of Apostle I 1909
Apostelkopf I
10½x8¼/26·8x20·8
Signed, lower right: *Nolde*

10 Head of Apostle V 1909
Apostelkopf V
10½x8¼/26·7x20·7
Signed, lower right: *Nolde*

11* Lady in a hat 1910
Dame mit Hut
11x8½/28x21·6
Signed, lower right: *Nolde*

12 Woman with black hair 1910
Frau mit schwarzem Haar
9¾x8⅝/24·9x22
Signed, lower right: *Nolde*

13* Girl with red hair 1910
Mädchen mit rotem Haar
11x8⅝/27·8x21·8
Signed, lower right: *Nolde*

14 Girl's head 1910
Mädchenkopf
11x8⅝/27·9x21·9
Signed, lower right: *Nolde*

Berlin 1910–11

15 Dancing couple 1910–11
Tanzpaar
13¼x11/33·6x27·8
Signed, lower right: *Nolde*

16 Dancer 1910–11
Tänzerin
13⅜x10⅛/35x25·8
Signed, lower right: *Nolde*

17 Dancer 1910–11
Tänzerin
13⅜x9⅜/34x24·4
Signed, lower right: *Nolde*

18* Berlin theatre scene II 1910–11
Berliner Theaterszene II
11¾x8⅞/29·9x22·5
Signed, lower right: *Nolde*

19* Berlin theatre scene (with Mephistopheles) 1910–11
Berliner Theaterszene
11¾x9/29·9x22·7
Signed, lower right: *Nolde*

20 Berlin theatre scene 1910–11
Berliner Theaterszene
11¾x8½/30x22
Signed, lower right: *Nolde*

21 Berlin theatre scene (man praying) 1910–11
Berliner Theaterszene
11⅞x7⅞/30·2x19·5
Unsigned

22 Berlin theatre scene ('waiting woman') 1910–11
Berliner Theaterszene
11¾x8⅞/30x22·5
Signed, lower right: *Nolde*

23 Berlin theatre scene (with Paul Wegener) 1910–11
Berliner Theaterszene
11¾x8½/30x21·7
Signed, lower right: *Nolde*

24 Entertainer at the piano 1910–11
Diseuse
12¼x8¼/31x20·9
Signed, lower right: *Nolde*

25 Man and woman in a café 1910–11
Dame und Herr im Café
10¼x7⅜/26·1x18·8
Signed, lower right towards centre: *Nolde*

26 Cabaret artist 1910–11
Cabaretfigur
10x8¼/30·6x20·9
Signed, lower right: *Nolde*

South Pacific 1913–14

27 Junks (russet) 1913
Dschunken
8⅞x12⅜/22·5x31·5
Signed, lower right: *Nolde*

28 Sea with junks 1913
Meer mit Dschunken
9½x13/24x33
Unsigned

29 Head of a native 1913–14
Kopf eines Eingeborenen
19⅛x12¼/48·7x30·7
Signed, lower right: *Nolde*

30 Native woman adorned 1913–14
Geschmückte Eingeborenenfrau
19¾x15/50·3x38
Signed, lower right: *Nolde*

31 Bearded native, sitting 1913–14
Sitzender, bärtiger Eingeborener
14x19⅛/35·6x48·5
Unsigned

'Utenwarf' and Hallig Hooge 1918–19

32 Bear and little man (Utenwarf) 1918
Bär und kleiner Mensch
11¾x17⅞/30x45·4
Signed, lower left: *Nolde*

33 Two cocks (Utenwarf) 1918
Zwei Hähne
11¾x16¾/30x42·5
Signed, lower right: *Nolde*

34 Jews (Hallig Hooge) 1919
Juden
5⅞x9⅜/14·5x23·8
Signed, lower centre: *Nolde*

35 Devil and woman (Hallig Hooge) 1919
Teufel und Weib
9⅞x5¾/25·2x14·7
Signed, lower left and right: *Nolde*

36 Dancer (Hallig Hooge) 1919
Tänzerin
10⅜x7½/25·9x19
Signed, lower right: *Nolde*

Spain 1921

37 Gypsy girl 1921
Zigeunermädchen
19⅛x13¾/48·6x35
Signed, lower right: *Nolde*

38 Two gypsy girls 1921
Zwei Zigeunermädchen
13¾x18¾/34·9x47·7
Signed, lower right: *Nolde*

39 Two children 1921
Zwei Kinder
18½x13⅝/47x34·5
Signed, lower right: *Nolde*

40* Two gypsy dancers 1921
Zwei Zigeunertänzerinnen
18½x13⅓/46·9x34·4
Signed, lower right: *Nolde*

41* Girl and donkey 1921
Mädchen und Esel
13⅝x19¼/34·7x49
Signed, lower left: *Nolde*

North Frisian Landscapes

42 Marsh farm
Marschhof
13⅞x18⅞/35·2x48
Signed, lower right: *Nolde*

43 On the lake
Auf dem See
13¾x19/35x48·1
Signed, lower right: *Nolde*

44 North Frisian landscape
Nordfriesische Landschaft
13⅛x18½/33·3x47·1
Signed, lower right: *Nolde*

45* Seebüll with cloudy sky
Seebüll mit Wolkenhimmel
13¼x18⅛/33·6x46·1
Signed, lower right: *Nolde*

46* Winter landscape
Winterlandschaft
13¾x19¼/35x48·9
Signed, lower right: *Nolde*

47 Marsh landscape with two black mills
Marschlandschaft mit zwei schwarzen Mühlen
13⅝x17⅞/34·7x45·3
Signed, lower right: *Nolde*

48 Landscape with hedge under black-red clouds
Landschaft mit Heck unter schwarz-roten Wolken
13¼x18⅞/33·5x47·8
Signed, lower right: *Nolde*

49 Flooded marsh landscape
Uberschwemmte Marschlandschaft
14¼x18⅝/36·3x47·2
Signed, lower right: *Nolde*

Landscapes and Seascapes

50* Sea (violet-yellow-green)
Meer (violett-gelb-grün)
13⅜x18⅝/33·9x47·2
Signed, lower right: *Nolde*

51 Ocean
Ozean
13⅛x17⅞/33·2x45·5
Signed, lower right: *Nolde*

52 Sea with small steamer and violet cloud
Meer mit kleinem Dampfer und violetter Wolke
14⅜x19⅞/36·6x50·5
Signed, lower right: *Nolde*

53 Blue-black sea
Blauschwarzes Meer
13¼x17⅞/33·5x45·5
Signed, lower right: *Nolde*

54* Autumn sea
Herbstmeer
13¼x17⅞/33·4x45·5
Signed, lower left: *Nolde*

55 Rough sea
Hohe See
13⅝x18⅛/34·5x45·9
Signed, lower left: *Nolde*

56 Mountain landscape
Berglandschaft
12⅛x18/30·7x45·8
Signed, lower right: *Nolde*

57 High mountains
Hochgebirge
14¼x18/36·3x45·8
Signed, lower right: *Nolde*

58 Fantastic landscape 1931–5
Phantastische Landschaft
14½x18/36·8x45·8
Signed, lower right: *Nolde*

Flowers and Animals

59* Irises and poppies
Schwertlilien und Mohn
13¾x18¾/35x47·5
Signed, lower left: *Nolde*

60 Calla lilies, anemones and African daisies
Calla, Anemonem und Gerbera
17⅞x13⅝/45·5x34·7
Signed, lower right: *Nolde*

61 Poppy
Mohn
13⅛x18⅛/33·3x45·9
Signed, lower right: *Nolde*

62 Amaryllis and Madonna
Amaryllis und Madonnenfigur
18⅝x14/47·4x35·6
Signed, lower centre: *Nolde*

63 Gnu 1923–4
Gnu
13⅝x18¾/34·7x47·5
Signed, lower right: *Nolde*

64 Giant Tuka 1923–4
Riesentuka
18½x13½/47x34·2
Signed, lower right: *Nolde*

65 Chameleons 1923–4
Chamäleons
13¾x18⅞/35x47·8
Signed, lower right: *Nolde*

Heads

66* Self-portrait *c.* 1916
Selbstbildnis
18⅞x13⅞/48x35·1
Signed, lower right: *E.N.*

67 Self-portrait *c.* 1916
Selbstbildnis
18¼x11⅝/46·2x29
Signed, lower right: *Nolde*

68 Male portrait
Männerportrait
18⅝x13⅝/47·4x34·6
Signed, left side: *Nolde*

69 Male portrait
Herrenportrait
17⅝x13⅝/44·8x34·5
Signed, upper right: *Nolde*

70 Portrait of a girl
Mädchenportrait
19x14⅛/48·2x35·8
Signed, right side: *Nolde*

Fantasies 1931–5

71 Animal and woman
Tier und Weib
17⅞x24/45·4x60·8
Signed, right side: *Nolde*

72 Suffragettes
Frauenrechtlerinnen
21⅛x19½/53·5x50·2
Signed, lower right: *Nolde*

73 Children and grey ghost figure
Kinder und graue Spukgestalt
23⅞x17¾/60·5x45
Signed, lower right: *Nolde*

74 Woman and two men
Frau und zwei Männer
17⅞x24/45·5x60·8
Signed, lower right: *Nolde*

75 Two legendary figures
Zwei Sagengestalten
17⅞x20½/45·5x52·2
Signed, lower left: *Nolde*

76 Man and woman
Dame und Herr
21x14½/53·2x36·8
Signed lower right: *Nolde*

77 Four animal figures
Vier tierische Gestalten
18¾x9½/47·6x24·1
Unsigned

78 Legendary figure
Sagengestalt
17⅞x9/45·5x22·8
Signed, lower right: *Nolde*

79 Courting
Umworben
18⅞x13½/48x34·2
Signed, lower right: *Nolde*

80* Old man and woman
Alter Mann und Frau
18¾x13½/47·6x34·3
Signed, lower right: *Nolde*

Unpainted Pictures 1938–45

(These works, 'Ungemalte Bilder', date from the period of Nolde's condemnation as a degenerate artist by the Nazis)

81* Dark couple
Dunkles Paar
8¼x9½/21·1x24·9
Signed, upper right: *Nolde*

82 Two strange old men
Zwei seltsame alte Männer
9⅛x6¼/23·2x15·8
Signed, lower left: *Nolde*

83 Two figures against a blue sky
Zwei Menschen vor blauem Himmel
9⅛x6¾/23·3x17·2
Signed, lower left: *Nolde*

84 Quarrelling couple
Zankisches Paar
10¾x7¼/26·4x18·3
Signed, lower right: *Nolde*

85 Young couple
Junges Paar
9¾x7⅛/24·6x18·1
Signed, lower left: *Nolde*

86 Poor woman
Arme Frau
10x7¼/25·3x18·3
Signed, lower left towards centre: *Nolde*

87 Fateful conversation
Schicksalsgespräch
9¼x7⅛/23·4x18
Signed, lower right: *Nolde*

88 Friends
Freundinnen
7⅛x9⅞/18·1x24·4
Signed, upper right: *Nolde*

89 Two children with a light
Zwei Kinder mit Licht
9½x6¼/24x15·6
Signed, lower left: *Nolde*

90 Ice skater
Eisläuferin
10x7⅛/25·5x18
Unsigned

91 Two couples
Zwei Paare
9⅝x6⅞/24·3x17·3
Signed, lower left: *Nolde*

92 Old man and young woman
Alter Mann und junge Frau
9¼x7¼/23·6x18·3
Signed, lower right: *Nolde*

93 Reflecting couple
Sinnendes Paar
8⅜x6⅞/21·4x17·4
Signed, upper left: *Nolde*

Sea with red sun (108)

94 Artist couple
Künstlerpaar
8½x7⅞/21·5x19·7
Signed, lower right: *Nolde*

95* Forgiveness
Vergebung
11x9⅛/27·8x23·1
Signed, lower right: *Nolde*

96 Spanish girl
Spanisches Mädchen
10½x9/26·2x22·8
Signed, lower right: *Nolde*

97 Five waiting figures
Fünf Wartende
9⅜x6⅜/23·7x16·3
Signed, lower right: *Nolde*

98 Gaut the Red
Gaut der Rote
10x7¼/25·4x18·5
Signed, upper left: *Nolde*

99 Faun and dancer
Faun und Tänzerin
9⅝x7⅞/24·4x20
Signed, lower left towards centre: *Nolde*

100 The wise farmer's wife
Die kluge Bäuerin
8x6/20·4x15·2
Signed, lower right: *Nolde*

101 Three grotesque animal-figures
Drei Groteske in Tiergestalt
9⅛x6¾/23·3x17
Signed, lower right: *Nolde*

102 Jesus and the scribes
Jesus bei den Schriftgelehrten
6¾x8⅞/17·1x22·4
Signed, lower centre: *Nolde*

103 Friends
Freundinnen
8¾x7⅛/22·3x18·2
Signed, lower right: *Nolde*

104 Conversation (three women in a pale light)
Gespräch (drei Frauen in blassem Licht)
9⅝x6¾/24·4x17·2
Signed, lower left: *Nolde*

105 Two women in blue dresses
Zwei Frauen in blauen Kleidern
9⅜x7/23·9x17·9
Signed, upper left: *Nolde*

106* Mountain range
Gebirge
8⅛x6¾/20·5x17·1
Signed, lower right: *Nolde*

107 Sea with yellow sun
Meer mit gelber Sonne
7x9½/17·8x24
Signed, upper right: *Nolde*

108* Sea with red sun
Meer mit roter Sonne
7⅞x9/18x22·8
Signed, upper left: *Nolde*

109 Two sailing-boats in a storm
Zwei Segler im Sturm
6¾x10⅜/17·2x26·2
Signed, lower right: *Nolde*

110* Sailing-boat in a storm
Segler im Sturm
7¼x10/19·8x25·4
Signed, centre left: *Nolde*

Girl with red hair, 1910 (13)

Lady in a hat, 1910 (11)

Berlin theatre scene II, 1910–11 (18)

Berlin theatre scene, 1910–11 (19)

Sea (50)

Winter landscape (46)

Two gypsy dancers, 1921 (40)
Girl and donkey, 1921 (41)

Irises and poppies (59)

Old man and woman (80)
Dark couple (81)

Forgiveness (95)

Mountain range (106)

Sailing-boat in a storm (110)

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